

what you have written. Polish your first paragraph and conclusion. Consider some larger questions about your approach. Is it mainly historical or formalistic? Are you interested in the cultural identity of the film? If you are emphasizing a particular method, decide to what extent your approach should be acknowledged early in your paper.

9. Regularly save and back up all your writing on your computer.
10. Revise; always revise. Allow as much time as possible between your first draft and your revision of it, preferably a few days. Follow your final revisions with a careful proofreading to catch any minor mistakes or typographical errors. NOTE: It can be very useful to revise at least one draft on a hard copy rather than directly on the computer since errors are easier to spot when the writing is in hard copy.
11. Print out a clean copy, following the guidelines about margins, footnotes, and so on (see pp. 164–178). Be certain you are not breaking or bending any rules about plagiarism (see pp. 167–174).
12. Proofread your final copy and insert any necessary corrections (see pp. 165–166).

### Exercises

1. Outline an argument for an essay using headings and subheadings for each section. Use full topic sentences for the headings.
2. Write three different versions of an introductory paragraph so that the thesis becomes more and more specific with each version.

## 6

# RESEARCHING THE MOVIES

Research improves any piece of writing. Normally, few people see a film or begin to write an essay about it with all the facts or a record of other opinions before them. When you exchange opinions with a friend, exhaustive background information may not be necessary or even relevant. Yet, as soon as you have a point to make or an argument to present, as soon as you have a stake in what you are saying, then the more you know about the subject and the issues related to it, the more satisfying it will be to write about it.

Two equally intelligent friends may watch Paul Schrader's *Mishima: A Life in Four Chapters* (1985), and although each may have perfectly sensitive and sensible responses to it, the one who has knowledge of Japanese culture or the facts of writer and filmmaker Yukio Mishima's life will have a richer and more detailed reading of the movie and be able to support her or his evaluation better (Figure 26). Although both may understand the themes and recognize that the elaborate structure and style are central ingredients in their reaction to these themes, the viewer who can connect them to other Schrader films, such as *American Gigolo* (1980), *Affliction* (1997), or *The Walker* (2007), will be able to detect variations and complexities in motifs concerning obsessiveness and alienation that escape the less knowledgeable viewer. If that person also takes the time to read Schrader's book *Transcendental Style in Film*, some of Mishima's literary work, and something about Schrader's problems with the widow of the celebrated Japanese writer, that person could offer information and insights about the movie that would distinguish his or her essay from "just another opinion." A well-researched argument, one that brings to bear facts and observations outside the ken of the average viewer, is often all that distinguishes the authority and sophistication of one perspective from the impressions of another.

You can use research in a number of different ways. It can be integrated into your essay to support your own points with the authority of other writers, or it can be used to introduce a common perception against



Figure 26 *Mishima* and Paul Schrader: researching the man and the filmmaker.

which you wish to argue. Notice how this writer, Paul Julian Smith, skillfully orchestrates and streamlines considerable background research on Spanish filmmaker Julio Medem as a way of beginning his discussion of the film *Chaotic Ana* (2007):

It is no surprise, then, that film scholars have been drawn to this rare example of auteur cinema. In his 2007 book on the director . . . , Rob Stone has celebrated Medem's work as a continuing intimate narrative which he claims is based on uniquely personal references and aesthetics. Nuria Triana-Toribio has offered a more critical account in *Spanish National Cinema* . . . , suggesting that scholars have seized in Medem as an artist whose supposed purity of vision "redeems the commercial sins" of Spanish cinema, defending its honor at home and abroad. One recent Spanish volume on Medem, which combines critical essays and extensive interviews with the director, is called *Contra le certeza* (*Against Certainty* . . . ). The title suggests, paradoxically perhaps, that it is Medem's uncertainty—his ideological skepticism and his refusal clearly to direct his audience—that provides the constant guiding thread that any auteur's *oeuvre* must exhibit. (30)

Many of us might have trouble summarizing so many scholarly sources in a short introduction, and sometimes a single provocative quotation is enough to locate your own point of view. Yet, however and wherever you use research, it can quickly substantiate and direct your writing if you use it wisely.

Writers of film essays are traditionally divided into two camps that are distinguished by their different approaches to research; one group is made up of critics and reviewers, the other of scholars and historians. Those in the first camp interpret a film through their own analysis and feelings about the value of the movie, and researching material other than what is on the screen is usually considered unnecessary. The scholar-historians, however, are concerned mostly with that other material; the history of the movie's production, critical responses to it, theoretical suppositions, and facts or information that are not at hand when they go to the movies. For the scholar-historians, understanding a movie involves a significant amount of research into the ideas and historical background that have determined what appears on the screen. For the critic or reviewer, Orson Welles's *The Magnificent Ambersons* (1942) speaks for itself; the power of the story and the style of the movie would be the focus of the discussion. For the historian, however, Welles's battles with the studio and his inability

to complete the editing on his own terms become the most important part of the analysis.

Some writers emphasize either scholarship or a personal critical response, but most writers operate somewhere in between. Competent reviewers for a newspaper or a magazine usually bring a fair amount of prior knowledge (about film history, the director, or the background of a particular film) to bear on their discussion of a movie. Likewise, good scholar-historians do not just accumulate “dry facts” or cover theoretical issues that have little to do with why we like or dislike a film. Their investigations are based on a desire to throw more light on what certain movies mean or why we value them.

Research involves anything from checking a date to examining the entire economic history of a film. Whether your topic is an interpretation of an individual movie or a description of the technology behind it, good research should shape your feelings about how the film can be understood and enjoyed. Research is not simply accumulated facts or ornamentation; a good writer always *engages* research, making clear, for instance, why it is important to her argument, where she agrees or disagrees with other positions, and how she intends to use it. As a prelude to a discussion of the “vanishing woman” in four Bette Davis films, the writer of the following paragraph uses historical research on Davis’s other films, as well as research on print material related to Davis’s outspoken career, as part of a clearly stated engagement with that material and rationale for her argument: Rather than examine a common example of Gloria Swanson as the vanishing woman of *Sunset Boulevard* (1950),

I have taken Bette Davis as an alternative figure for this inquiry for a number of reasons. First and perhaps most importantly, Davis literalizes the star’s endless cycle of vanishing and reappearing by playing a fading star no less than four times within the course of her career: in *Dangerous* (Alfred E. Green, 1935) for which she won an academy award; *All about Eve* (Joseph Mankiewicz, 1950); *The Star* (Stuart Heisler, 1952); and *Whatever Happened to Baby Jane?* (Robert Aldrich, 1962). . . . Davis was no stranger to the real possibility of professional disappearance. In September 1962, soon after the completion of *Baby Jane*, she placed an ad in the Hollywood trade papers, stating: “Mother of three—10, 11, and 15—divorcee, American. Thirty years’ experience as an actress in motion pictures. Mobile still and more affable than rumor would have it. Wants steady employment in Hollywood.” . . . The starlight of Bette Davis repeatedly illuminates the ambivalent space of

vanishing and return, a space in which both vision and visibility are strained and unstable. (Beckman 161–162)

## HOW TO BEGIN RESEARCH

How much and what kind of research a writer does depends on variables such as the time available and the length of the project. Having three months to write a twenty-page paper will presume and require more research than a five-page essay due in two weeks. A review written in two days normally contains only the research that the writer has immediately available or that is found in press notes; a scholarly essay will involve research done over many months.

The quality and amount of research material available depend on the film and when it was released. A writer who begins work on a classic film, such as Victor Fleming’s *Gone with the Wind* (1939) or Marcel Carné’s *Children of Paradise* (1945), finds more essays and books than can be satisfactorily examined in a reasonable time. Conversely, in the months immediately after its release, even a highly publicized Hollywood film, such as *The Da Vinci Code* (2006) or *Atonement* (2007), usually has generated only newspaper and magazine reviews and interviews, and a writer choosing to write on a recent foreign movie or an unheralded Third World film might have trouble locating even one or two short reviews. The usefulness of these materials is extremely different: A dozen superficial reviews of a film or a coffee-table book on a director may offer little more than variations on plot summaries or gossip, while a small, intelligent review or one exceptional book provides you an entire foundation or backdrop for your own ideas. Research is a learned skill, and the good writer develops methods of quickly finding what is available and efficiently sorting out what is most pertinent to his or her essay.

Each person develops an individual research technique. Some people prefer to read background material before seeing a movie. Some work better when they think through their position on a film and then investigate how that position contrasts with or complements the existing body of opinion. Many writers’ habits fall somewhere between these extremes.

Even before seeing the movie, try to get a sense of it by considering preliminary questions (for example, when it was made and its intended audience; see Chapter 2). After seeing the movie, clarify what you think about it and what interests you most. (Writing about something you find uninteresting can be the most difficult kind of writing.) Once you have

sketched your ideas about a movie and then focused those ideas on one or two topics, you have the parameters within which to direct your research. This kind of preliminary focus is particularly important when your topic has generated a great deal of critical literature through the years because it allows you to distinguish what research is relevant to your argument and what is not. The student who intends to write on a Godard film, for instance, can easily be intimidated by the large number of books and critical essays about him. When the student focuses the research on “the use of sound in the recent work of Godard,” the task immediately becomes more manageable. Keep in mind that although some subjects may prove too large for a paper, very few are too small if you think carefully about them. The most important guide is your own interest.

Research should be done with an open and discriminating mind. A good writer is willing to be redirected down new paths and, if necessary, to change a position. The student researching Godard and sound may, on reading other writers, decide instead to work on the spoken dialogue or to do more research into Godard's video experiments to discover how they affected the sound in his later films. The writer disappointed with the comparatively little serious work on a period in film history, such as that of Nazi Germany or in non-Western cultures, must be ready to explore topics outside film history itself by reading some more general cultural or political histories. Research both develops and tests a writer's ideas. Adjusting or changing ideas is part of the excitement of doing research.

The trick is to learn to recognize what is important to your essay and what is not, what to keep and what to discard. The process is made easier only when you are, at the same time, prepared with ideas and flexible about changing them. Indeed, René Clair's description of filmmaking in “How Films Are Made” suggests a similar process for researching and writing about film: “The idea for a film is sometimes born in an author's mind, but more often a film company has the intention of making a film and is thus moved to search among existing ideas for the one that suits it best” (226).

When you have researched a subject and reworked your original idea, it is advisable to see the movie again. With a sharpened sense of what you want to say, you will invariably discover new information and find previously missed images that support your ideas. Just as your research is influenced by your first ideas after seeing the movie, your sense of what you wish to say is sharpened by seeing the film again. The inverse of Godard's pronouncement quoted at the beginning of Chapter 2 is thus “Said better, seen better.”

## THE MATERIALS OF RESEARCH

Research materials have conventionally been divided into primary sources and secondary sources. Primary sources are the films themselves and the material directly involved in the films. Secondary sources are the books, essays, and reviews you read about the movie. Thus, a person wishing to write on the movies of George Roy Hill would go first to the primary sources: the movies themselves, a recording of the sound track, and even the script, if available. After consulting the primary sources, the writer may investigate secondary sources, such as a review, a film history, or a book about Hill.

### Primary Sources

In film research, even gaining access to a primary source may pose some difficulties. Traditionally, researching a movie has been inhibited by the real obstacle of not being able to see the movie exactly when and as often as you would like. If your subject is a mainstream movie that happens to be playing at a local theater, this difficulty is relieved somewhat because you can see the movie several times—at least for as long as your financial resources hold out. Frequently, though, the films that interest you are not in regular distribution, and special strategies are required to supplement a first screening.

**Video, DVDs, and Digital Downloads** A seasoned researcher often uses archives or special arrangements with distributors to view authoritative versions of movies that have been damaged or cut through the years. Students, who usually have neither access to nor need of these facilities, must discover easier ways to view the films they are studying. Today, videotapes, DVDs, and digital downloads (through iTunes, Amazon Unbox, or other “video-on-demand” Internet services) substitute for or supplement the films themselves. These forms of film, however, must be viewed with caution and skepticism for several reasons. With videotapes especially, the quality of the image and sound is usually inferior, the original color or black and white tends to “wash out” (or the black and white is sometimes “colorized”), the frame format and focus may be reduced or altered in ways that change significantly the meaning of the images, and images or sequences may have been edited out completely. Many films, from *The Ten Commandments* (1956) to *Beowulf* (2007), rely on a

wide-screen image (or in the case of the latter the gigantic IMAX image), so that even in letterbox formats for television screens, the image is dramatically different from its original. Finally, home viewing conditions create a kind of response to a movie very different from that to a theatrical screening. Viewers may have very different experiences of Griffith's *Intolerance* (1916), Hitchcock's *Vertigo* (1958) or Kubrick's *2001: A Space Odyssey* (1968) if they watch one of these films on a movie screen and then on a video monitor or iPod.

Videotapes, DVDs, cable or satellite movies, and digital downloads are, however, now the most common media for watching films, and it would be a mistake to deny their value for film research. With more and more films aimed at television showings and with an increasing number of directors crossing back and forth between film and television, the aesthetic and commercial line between the two is becoming less distinct. In fact, some movies we see at a theater these days seem to have been made for the television screen. More important, the widespread availability of video recorders and the resurrection of foreign and forgotten films on tape, disk, or cable make these tools an almost indispensable aid to film research. A writer should make every attempt to see a film first on a movie screen, but the advantage of being able to analyze that movie further on tape or disk is considerable. A student can study a single sequence or even a single frame in detail; other films by a director or from the same historical period can be compared. More esoteric movies are becoming more available through video stores than through film distributors.

Additionally, many DVD releases contain "supplementary features" such as deleted scenes, behind-the-scenes documentaries, audio commentary tracks by the filmmakers, interviews with the cast and crew, storyboards and production stills, filmographies, and even critical essays. Many of these features often provide valuable insight regarding the creative decisions made by the filmmakers and the technical processes involved in making a movie. Often, DVD releases of films are available in extended versions (sometimes called a "Director's Cut") or "unrated" versions and will therefore differ from the version originally shown in the theater. These "special edition" DVDs can be found for mainstream Hollywood movies (distributed by Universal, Warner Brothers, and so on), B-level genre movies (distributed by such companies as Anchor Bay Entertainment), and also foreign or "art" films (for example, The Criterion Collection). Some online sources for purchasing or renting DVDs include the following:

The Criterion Collection (<http://www.criterion.com>). DVD distributor of both the well-known masterpieces of international

art cinema, Hollywood classics, and often-overlooked gems from film history

Facets Multimedia (<http://www.facets.org>). Nonprofit organization providing online DVD rentals and sales

Kino International: The Best in World Cinema (<http://www.kino.com>). DVD distributor of many of the most important films throughout film history and around the world

Netflix (<http://www.netflix.com>). Online DVD rentals and streaming movies

Scarecrow Video (<http://www.scarecrow.com>). Largest video store on the West Coast providing online DVD rentals and sales

**Scripts** Published scripts are a primary source for studying a film. Film scripts have become increasingly available from traditional publishers and from online sources, but the kind of information they offer varies a great deal. A writer researching a film whose script has been published may find merely dialogue. Sometimes, he or she may also find camera directions and detailed shot reproductions. Sometimes, a published script may even contain interviews and essays about the movie. Keep in mind that published screenplays of films may differ significantly from the "shooting script" and from the film itself; never base an analysis totally on a published screenplay.

### Secondary Sources: Books, Indexes, Journals, and Electronic Sources

Film books abound; you should begin your research into secondary sources by checking the resources in your library for what is available on your subject. Look under "Movies," "Film," "Cinema," and "Motion Pictures" as well as under headings that deal more specifically with your subject matter. If your topic concerns horror movies of the thirties, for example, check for relevant titles under the four main headings and then look for titles under "Horror Films" or "The Supernatural." You could also check the headings for those national cinemas that relate to your subject (e.g., "Mexican Cinema"). While researching individual titles, it is efficient and practical to write down bibliographical information—author, full title, publisher, publication place and date, and page numbers—on note cards, even if you do not use all those titles.

In addition to a library's own collection, students are encouraged to take advantage of the growing number of other electronic database systems when researching a topic. Many of the widely available systems, such as *Academic Index*, *Nexis/Lexis*, or *Comindex*, incorporate research on film and cinema studies. More traditional research sources, such as the *MLA International Bibliography* or the *Magill Survey of Cinema*, can also be found on electronic databases. Always check with your research librarian to find out which database systems available in your library contain material pertinent to your work. Accessing these from a single computer screen is often an extremely efficient means of doing research.

Once you have gathered the appropriate books, you have the task of culling the information you need from what is a sometimes large pile. One quick way to get started is scanning the preface or jacket cover to see if the book deals with the material usefully. In addition, look through the table of contents to see if the chapter titles point in the direction of your own thinking. When your topic concerns one or more specific movies, consult the index of the book to see how frequently and fully your films are discussed. Some books on horror films may be irrelevant "picture books"; others may be detailed histories that will become helpful only after you have a better understanding of your topic. To separate the books that offer either too little or too much information from those that seem to address your subject and films most appropriately, select one or two of those that seem most manageable to serve as introductory texts. If they prove satisfactory and helpful, use their bibliographies to guide you to other sources.

Besides the specialized books on film that can be found in a library, there are guides, encyclopedias, and film dictionaries that provide quick access to dates and historical information about a movie, a director, or a film movement. Although these rarely offer analysis of or argument about a film, they give solid factual information and introductory commentaries. Of the many available, here is a sampling:

*The American Film Institute Catalogue of Motion Pictures Produced in the United States: Feature Films, 1911–1970*. 5 vols. Berkeley: U of California P, 1989–1997.

Ascher, Steven, et al. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume, 1999.

Baskin, Ellen. *Enser's Filmed Books and Plays: A List of Books and Plays from Which Films Have Been Made, 1928–2001*. Aldershot, England: Ashgate Publishing, 2003.

- Bawden, Liz-Anne, ed. *The Oxford Companion to Film*. New York: Oxford UP, 1976.
- Blandford, Steve, et al., eds. *The Film Studies Dictionary*. New York: Oxford UP, 2001.
- Cowie, Peter, ed. *Variety International Film Guide*. Los Angeles: Silman James Press, 1964–. Annual.
- Dyja, Eddie, ed. *BFI Film and Television Handbook*. London: BFI, 2001–. Annual.
- Elsaesser, Thomas, ed. *The BFI Companion to German Cinema*. London: BFI, 2000.
- Film Daily Year Book of Motion Pictures*. New York: Film Daily Publishers, 1918–. Annual.
- Halliwell, Leslie, and John Walker, eds. *Halliwell's Who's Who in the Movies*. 15th ed. New York: HarperCollins, 2003.
- Hill, John, and Pamela Church Gibson. *The Oxford Guide to Film Studies*. New York: Oxford UP, 1998.
- Kaplan, Mike, ed. *Variety International Showbusiness Reference*. New York: Garland, 1981.
- Katz, Ephraim. *The Film Encyclopedia*. 4th ed. New York: HarperCollins, 2001.
- Konigsberg, Ira. *The Complete Film Dictionary*. 2nd ed. New York: Penguin, 1997.
- Kozarski, Richard, ed. *Hollywood Directors, 1914–1940*. New York: Oxford UP, 1976.
- Kozarski, Richard, ed. *Hollywood Directors, 1941–1976*. New York: Oxford UP, 1977.
- Magill's Survey of Cinema*. Englewood Cliffs, NJ: Magill, 1983–. Annual.
- Maltin, Leonard. *Leonard Maltin's Movie Encyclopedia*. New York: Plume Books, 1994.
- Maltin, Leonard, ed. *Movie and Video Guide*. New York: Plume/Penguin Books, 1969–. Annual.
- The International Motion Picture Almanac*. New York: Quigley, 1928–. Annual.
- The New York Times Film Reviews, 1913–1970*. 7 vols. New York: Arno, 1971.

- The New York Times Film Reviews, 1975–2001*. 13 vols. New York: Routledge, 1988–2001.
- Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. New York: Oxford UP, 1996.
- Rajadhyaksha, Anish, and Paul Willemen, eds. *Encyclopedia of Indian Cinema*. 2nd rev. ed. London: BFI, 1999.
- Roud, Richard, ed. *Cinema: A Critical Dictionary*. New York: Viking, 1980.
- Sadoul, Georges. *Dictionary of Film Makers*. Trans. and ed. Peter Morris. Berkeley: U of California P, 1972.
- Sadoul, Georges. *Dictionary of Films*. Trans. and ed. Peter Morris. Berkeley: U of California P, 1972.
- Sarris, Andrew. *The American Cinema: Directors and Directions, 1929–1968*. New York: Dutton, 1968.
- Speed, F. Maurice, and James Cameron-Wilson. *Film Review*. London: W. H. Allen, 1966–. Annual.
- Steinberg, Cobbett. *Reel Facts: The Movie Book of Records*. Updated. New York: Vintage, 1982.
- Taylor, Richard, et al., eds. *The BFI Companion to Eastern European and Russian Cinema*. London: BFI, 2000.
- Thomas, Nicholas, ed. *The International Dictionary of Films and Filmmakers*. 2nd ed. 5 vols. Chicago: St. James Press, 1990–1994.
- Thomson, David. *The New Biographical Dictionary of Film: Expanded and Updated*. New York: Knopf, 2004.
- Willis, John, ed. *Screen World Film Annual*. London: Applause, 1949–.

The most important and up-to-date sources for film research, along with scholarly books, are journals and magazines. A writer gradually becomes familiar with the differences among them, learning to judge which ones will be most helpful for which topics. The essays and reviews found here provide a range of information: interviews with actors, scriptwriters, and directors; background facts on the production of a movie; and investigations of complex critical issues (the politics or the formal features of the movie, for instance). A first step in researching articles on a specific movie or topic is to scan a good index, which will list most of the essays and reviews on your subject and will indicate the periodicals in which they are found. Keep in mind, however, that the titles or information you seek may be located under headings such as “Motion Pictures” or “Movies.”

Besides more general indexes, such as the *Guide to Periodical Literature* and the film section of the *MLA International Bibliography*, the following are a few of the standard indexes for film research:

- Aceto, Vincent J., Jane Graves, and Fred Silva. *Film Literature Index*. Albany, NY: Filmindex, Inc., 1973–. Quarterly.
- Batty, Linda. *Retrospective Index to Film Periodicals, 1930–1971*. New York: R. R. Bowker, 1975.
- Bowles, Stephen E., ed. *Index to Critical Film Reviews in British and American Periodicals, 1930–1972*. New York: Burt Franklin, 1973.
- Bowles, Stephen E., ed. *Index to Critical Reviews of Books About Film, 1930–1972*. New York: Burt Franklin, 1975.
- Bowles, Stephen E., ed. *The Film Anthologies Index*. Metuchen, NJ: Scarecrow Press, 1994.
- Bukalski, Peter J. *Film Research: A Critical Bibliography with Annotation and Essay*. Boston: G. K. Hall, 1972.
- The Film Index: A Bibliography*. 3 vols. New York: The Museum of Modern Art Film Library, 1941–1985.
- Gerlach, John C., and Gerlach, Lana. *The Critical Index: 1948–1973*. New York: Teacher's College P, 1974.
- International Index to Film Periodicals (FIAF Index)*. New York: R. R. Bowker, 1972–. Annual.
- Kowalski, Rosemary Ribich. *Women and Film: A Bibliography*. Metuchen, NJ: Scarecrow Press, 1976.
- MacCann, Richard Dyer, and Edward S. Perry. *The New Film Index: A Bibliography of Magazine Articles in English, 1930–1970*. New York: Dutton, 1974.
- Media Review Digest*. Ann Arbor, MI: Pierian Press, 1970–. Annual.
- Monaco, James, and Susan Schenker, eds. *Books about Film: A Bibliographical Checklist*. 3rd ed. New York: Zoetrope, 1976.
- Rehrauer, George. *The Macmillan Film Bibliography*. 2 vols. London: Macmillan, 1982.
- Schuster, Mel. *Motion Picture Directors: A Bibliography of Magazine and Periodical Articles, 1900–1972*. Metuchen, NJ: Scarecrow Press, 1973.

When consulting these indexes, it is best to begin with more recent years and then move back through the years to find relevant essays; the more current articles often have more up-to-date information. Noting the



entries over a period of several years is usually a good start. A just released movie, however, may not even appear in the most current index, and in this case, you must examine the tables of contents of the most recent journals and the movie reviews in newspapers that have appeared in the past few months. (Some journals, such as *Cinema Journal* and *Film Quarterly*, feature regular listings or reviews of very recent articles and books about film.) *Caution*: Invariably, an index will use extreme abbreviations for the journals; be certain to check the key to those abbreviations before leaving the index.

Film journals vary considerably in quality and focus, and the following list of titles indicates the variety and range of journals that a film researcher will encounter. Some journals offer difficult theoretical essays, others have mainly interviews and short review articles, and still others (like *Variety*) are a regular source of trade and industry information. Although those marked with an asterisk feature articles particularly useful to college students, you should investigate all that seem to deal with your topic. By using them, you will become familiar with their advantages and limitations. In addition to these more specialized periodicals, most magazines and newspapers, such as *Newsweek* or the *New York Times*, are regular sources for movie reviews and short, general articles. Journals are also becoming more readily available electronically, either through online subscriptions directly with the journal publisher or through intermediaries, such as Project Muse. Check with your library for a listing of journals available to students online. In addition, many journals have their own Web sites that frequently include tables of contents for back issues and even sample articles.

In the following list, journals marked with an asterisk are especially recommended:

- \**Adaptation* (<http://www.adaptation.oxfordjournals.org>). Theoretical, critical, and review essays concerned with the exchanges between literature and film, as well as other forms of cinematic adaptation [two issues annually]
- American Cinematographer* (<http://www.theasc.com/magazine>). Short essays and industry information [monthly]
- American Film*. Review articles and short essays [1975–1992]
- Bright Lights Film Journal* (<http://www.brightlightsfilm.com>). Review articles, short essays, and film festival and book reviews [online only]
- \**Cahiers du Cinéma* (<http://www.cahiersducinema.com>). Theoretical essays, current film reviews, and occasional interviews [monthly, French]

- \**Camera Obscura* ([http://muse.jhu.edu/journals/camera\\_obscura](http://muse.jhu.edu/journals/camera_obscura)). Theoretical and feminist essays on film, television, and popular culture [three issues annually]
- \**Cineaste* (<http://www.cineaste.com>). Critical essays (usually directed at ideological issues), interviews, and current film reviews [quarterly]
- \**Cinefex* (<http://www.cinefex.com/magazine.html>). Focuses on special effects technology in the cinema [quarterly]
- \**Cinema Journal* (<http://muse.jhu.edu/journals/cj>). Critical essays [quarterly]
- \**Cinema Scope* (<http://www.cinema-scope.com>). Critical essays on international cinema [five issues annually]
- \**Film Criticism*. Critical essays, reviews, and special issues on topics such as feminist film criticism and filmmakers such as Douglas Sirk [three times annually]
- \**Film Comment* (<http://www.filmlinc.com/fcm/fcm.htm>). Critical essays and reviews of current films, film festivals, and DVD releases [bimonthly]
- \**Film Philosophy* (<http://www.film-philosophy.com>). An international journal with a wide-range of book reviews, theoretical essays, and sophisticated analyses of individual films
- \**Film Quarterly* (<http://www.filmquarterly.org>). Critical essays, occasional interviews, and current film reviews [quarterly]
- Film Reader*. Critical essays [1975–1985]
- Filmfacts*. Short reviews of current films [1958–1977]
- Films and Filming*. Short articles and current film reviews [1954–1990]
- \**Framework* (<http://www.frameworkonl>). Theoretical and critical essays [biannual]
- \**Frauen und Film*. Theoretical and critical essays, feminist emphasis [quarterly, German]
- \**Images: Journal of film and popular culture* (<http://www.imagesjournal.com>). Review articles, short essays, and interviews [online only]
- \**Iris*. Critical and theoretical essays [irregularly, French and English]
- \**Journal of Film and Video* (<http://www.press.uillinois.edu/journals/jfv.html>). Critical essays on film, television, and video [quarterly]
- Journal of Popular Film and Television* (<http://www.heldref.org/jpft.php>). Critical essays on film and television from a cultural studies viewpoint [quarterly]



- ° *Jump Cut* (<http://www.ejumpcut.org>). Critical essays often directed to political and ideological issues, current film reviews, some interviews [online only]
- ° *Kinoeye: New Perspectives on European Film* (<http://www.kinoeye.org>). Critical essays and film reviews on European film especially on the fringes of the mainstream [online only]
- ° *Literature/Film Quarterly* (<http://www.salisbury.edu/lfq>). Critical essays on topics related to the intersections of film and literature [quarterly]
- ° *Midnight Eye* (<http://www.midnighteye.com>). Essays, film and book reviews, and interviews focusing on contemporary Japanese cinema
- ° *Millennium Film Journal* (<http://mfj-online.org>). Theoretical and critical essays focusing on independent, experimental, and avant-garde film and video [irregularly]
- Offscreen* (<http://www.offscreen.com>). An online film journal that covers genres, directors, and individual films, along with reviews of festivals and other journals.
- ° *Persistence of Vision*. Critical and theoretical essays [1984–1997]
- ° *Positif*. Critical and theoretical essays [monthly, French]
- ° *Quarterly Review of Film and Video* (<http://www.tandf.co.uk/journals/titles/10509208.asp>). Critical essays on film and media [quarterly]
- Rouge* (<http://www.rouge.com.au>). An international film journal with film critiques, interviews, and broader topics by a spectrum of film scholars
- ° *Scope* (<http://www.nottingham.ac.uk/film/journal>). Journal of the Institute of Film Studies at the University of Nottingham containing critical essays, film reviews, scholarly book reviews, and conference reports [online only]
- ° *Screen* (<http://www.gla.ac.uk/services/screen>). Critical and theoretical essays [quarterly]
- ° *Senses of Cinema* (<http://www.sensesofcinema.com>). Critical essays, current film reviews, film festival reviews, and interviews [online only]
- ° *Sight and Sound* (<http://www.bfi.org.uk/sightandsound>). Critical essays and current film reviews [monthly]

- Variety* (<http://www.variety.com>). Short articles with current film industry and commercial information [online and print]
- Vectors: Journal of Culture and Technology in a Dynamic Vernacular* (<http://www.vectorsjournal.org>). A conceptually innovative journal that combines scholarship and analysis with new design and delivery technologies
- ° *Velvet Light Trap* (<http://www.utexas.edu/utpress/journals/jvlt.html>). Critical essays [quarterly]
- ° *Wide Angle* ([http://muse.jhu.edu/journals/wide\\_angle](http://muse.jhu.edu/journals/wide_angle)). Critical and theoretical essays [quarterly]

## FILM RESEARCH ON THE INTERNET

The Internet is a growing source of research materials, although the quality of that material varies greatly. For students who use the Internet, the World Wide Web system offers discussion groups, access to various library and media catalogs, and numerous specific sites where one can browse for information, such as the “Hong Kong Movie” page, the “Internet Movie Database” page, or the pages of the journal *Film Comment*. Services such as Yahoo! offer live video clips, and numerous sites provide still images from films that may be downloaded and printed. Because the sources and information available on the Internet promise to proliferate rapidly, they will offer unique research possibilities. Already, films are being made exclusively for distribution and viewing on the Internet, and videotapes and DVDs of films, otherwise difficult to find, can be rented through Internet sites, such as Facets Video.

Although Internet research is fast becoming a common way to do research on movies, writers need to be especially cautious about the kind of material found there. The fastest, simplest, and consequently often the preferred route is simply to choose a search engine, such as Google, Yahoo!, or Excite, and type in the title of the film or the topic you wish to research, such as “*The Dreamlife of Angels*” or “Turkish cinema.” Although this is a quick start, the result of your search can offer many possible sites and sources of vastly different quality. There are basically four kinds of research available on the Internet:

- Some Web sites and databases offer fundamental facts about a film and the individuals involved with that film, such as the actors or director.

- Some Web sites may offer complete reviews or critical essays from refereed or academic journals. This material will have been read and evaluated by experts in the field and been judged to be important contributions to our understanding of the subject.
- Many Web sites, listservs, and discussion groups will have no authority or credentials. Because anyone can potentially create or enter these sites, the information found there could be little more than someone's opinion or personal bias.
- Almost every major film now released has its own Web site. Likewise, virtually every studio and distributor has a Web site. The information here can range from production facts to gossip and usually contains links to reviews and interviews.

Most libraries will feature databases that organize film titles and resources and can be accessed through a personal computer. Some of these are open to the public; some are limited to subscribers or students at that institution. In addition, many useful Internet sites have information that ranges from stories about stars and recent movie reviews to bibliographies and theoretical essays. The following are representative of this range (keep in mind that these URL addresses sometimes change, grow obsolete, or need adjusting):

#### General

- All Movie Guide* (<http://www.allmovie.com>). Provides film and video reviews and production credits, cross-referenced by actor, director, and genre
- Cinema Sites* (<http://www.cinema-sites.com>). A comprehensive listing of links to hundreds of cinema sites
- Internet Movie Database* (<http://www.imdb.com>). Provides detailed information on film industry, movie credits, plot summaries, and movie reviews

#### Professional and Academic

- American Film Institute* (<http://www.afi.com>). Offers recent industry news, film events and festivals, educational seminars, and graduate degrees
- Berkeley Film Studies Resources* (<http://www.lib.berkeley.edu/MRC>). A collection of online bibliographies and sources for film and media studies

- EarlyCinema.com* (<http://www.earlycinema.com>). An introduction to the filmmakers, technologies, and social environments for early cinema, including suggestions for further research
- Film Literature Index* (<http://webapp1.dlib.indiana.edu/fli/index.jsp>). A standard index of the publications in 150 film and media journals with more than 2,000 subject heads
- The Internet Archive* (<http://www.archive.org>). An online digital library of Internet sites and other digital practices in digital form for researchers, historians, scholars, and the general public
- New York State Archives Motion Picture Scripts Collection* ([http://www.archives.nysed.gov/a/research/res\\_topics\\_film.shtml](http://www.archives.nysed.gov/a/research/res_topics_film.shtml)). Provides a fully searchable collection of film scripts that are available free of charge for academic use
- ScreenSite* (<http://www.screensite.org>). Provides data on films, film conferences, archives, and useful links to other academic cinema sites
- Society for Cinema and Media Studies* (<http://www.cmstudies.org>). Academic society dedicated to the scholarly study of film, television, and new media
- Yale University Library Research Guide in Film Studies* (<http://www.library.yale.edu/humanities/film>). An introductory guide to conducting library and Internet research in film studies
- Ubuweb* (<http://www.ubu.com>). A site that allows users to download rare documents from literary, film, video, and music history, such as a Dadaist magazine from 1917 or a documentary on Andy Warhol

When using the Internet for research, students need to distinguish substantial and useful material from chat and frivolous commentary. Especially with Internet sources, there are important rules of thumb to follow:

- Explore your own library's databases to see what is available there. This is a quick way to scan titles of film books that bear on your topic. Remember, however, that these databases may contain titles that appeared only after a certain date, and they should be supplemented with a search of the library catalog.
- Determine the quality of the Internet source in providing reliable information or carefully evaluated argument and

research. Is it from a refereed publication or a reputable institution? Is its information supported by references to other research? What are the credentials of the author?

- Define your search as precisely as possible. Beyond just the title of a film, focus your search on, for example, “lighting in *Double Indemnity*” or “politics and Iranian cinema.” Pursue your topic through an “advanced search.”
- Explore links to other sites. Does your investigation of a specific film link you to sites that discuss other films by that director or related issues (for instance, about the film genre or about the country in which the film was made)?
- Bookmark the site and make a copy of the material that you intend to use, dating when you accessed that material and any other important information.

## TAKING NOTES ON SECONDARY SOURCES

Taking notes on secondary sources requires judgment. If you have an idea or a topic firmly in mind as you begin to read, you will need to decide what supports, challenges, or complicates that idea. If you are still trying to clarify your own argument, you will need to read with an open but discriminating mind that allows you to be guided by other opinions while being critical of opinions with which you do not agree. Often, reading a good essay on a film provides the one sentence or paragraph that crystallizes your own idea about the movie and points you down your own path. Be open to suggestions and be willing to follow leads, whether they are ideas or other sources.

When possible, quickly skim or read the essay or chapter first to get a general idea. Then, if it seems noteworthy, read it again. Especially with complex essays (or even books), try to focus and summarize your reading by doing the following:

- Identifying succinctly the main point or points
- Isolating what you consider the one or two most important passages or sentences
- Formulating one or more questions you have about the essay (about, for instance, what you did not understand or what you may disagree with)

Begin, then, to take exact notes on the reading (even in the age of computers, many writers still use four-by-six-inch cards and write on only

one side of the card). In taking notes, it may help to identify and organize material that relates to a specific topic or idea (for instance, by creating separate files on your computer or by placing a subject heading at the top of each card to help you sort the cards according to the logic of your paper). Once you have a sense of an article or a chapter, use some of these guidelines in transferring the material to your note cards or files:

1. Summarize ideas from a section of your source or quote exactly the sentences or passages that may prove useful. If you use an exact quotation, place it in quotation marks. Whether you summarize or quote, be certain to indicate all the necessary information about the source, including the page numbers.
2. When quoting sentences or passages directly, be discriminating. Do not simply copy long paragraphs that seem important but that you have not entirely digested or understood. If you consider carefully the passages that may be helpful to your argument later, the research will help refine your argument at an early stage. No one incorporates every note or summary gathered from secondary sources into the final draft. If you use judgment and reflect on the material you are choosing, however, you will not be faced with a massive pile of notes that have scattered rather than clarified your ideas.
3. Never change occasional words from a quoted passage and copy it as if it were a summary. If that passage appears in your essay, it will look very much like plagiarism.
4. Sometimes, it is advantageous to omit words or phrases from a quotation because they are not relevant to your point. When you do this, indicate the omission with ellipses (three spaced periods).
5. Whether you are summarizing or quoting directly, you may wish to jot down your response to the material, such as “Galperin is the only critic to recognize how literary this movie is.” Be sure to mark off these reflections clearly from the quoted or summarized passage with either brackets or double parentheses.

## WRITING THE PAPER

Once you have done your preliminary research, you will move toward a polished essay by integrating that research into a finished draft of your argument. Normally, research papers are anywhere from 2,000 to

6,000 words (eight to twenty-four double-spaced, typed pages), and the writer should always make the amount and kind of research fit the length of the essay. Here are some guidelines:

1. Begin by rereading the notes you have taken and sorting them into categories, such as "historical background material" or "themes." Not all the information you have gathered will necessarily be useful as you begin to focus your topic. A good writer learns to differentiate between what is truly useful and what is not. Overloading your essay with an enormous number of quotations will not improve it; needless information will only bury your argument. If you have already sketched an outline, now is the time to rework it in light of your research. This reworking of the outline may involve only fine tuning, such as adding some transition sections or expanding a section. Or you may have to rethink your most important premise, shifting and restructuring it to account for some of your recent findings. If your original approach was based on auteurist presumptions that are out of line with the limited control the director had over the particular film, the facts require you to reformulate your argument. As you develop your ideas for this first draft, you should be able to state a fairly clear and precise thesis for the paper.
2. Write, type, or print out your quotations exactly as they will appear in your final draft. Put short quotations (four lines or less) between quotation marks and run them into your text. Longer quotations are not enclosed within quotation marks; instead, they are indented and separated from your prose by a triple space. *Be certain that you have copied the quotations accurately.*
3. Add to your quotations all relevant bibliographical information. This material will appear later in your list of works cited, but it is advantageous to have it before you so that you can easily identify the source when you do your final draft.
4. Get all titles, dates, and technical information right at this point. Include the date the film was released in parentheses next to the title. If you intend to use both the foreign language title and the English title, be sure to double-check both. When using an author's name in your text, give the full name as it appears in the article, book, or review. In subsequent references to this author,

use just the last name (it is unnecessary in most cases to use a title like *Professor* or *Ms.*).

5. This early draft may also be the best place to write out concrete descriptions of the shots or sequences to which you refer. When your points require the use of other films as examples, consider and insert those titles.
6. When you revise this draft, introduce your research and quotations with a lead-in so that you get the most from them. Cramming all your research into one section or introducing each quotation with "A says" or "B says" (or, worse yet, no introductory phrase at all) suggests that you have not considered carefully how best to use your research. A good rhetorical strategy is to let the reader know *why* you are using the material by remarking, "In this perceptive review of the film . . ." or "A typical but superficial response to the movie is summed up in this comment . . ." Sometimes, short remarks or phrases can be integrated directly into your prose and simply annotated:

The closing is, as one writer put it, "a confusing assault on the viewer" (King 121).

If you are contrasting interpretations, make that clear in the way you use and introduce the quotations or paraphrases. You might lead into the quotations thus: "Consider two opposing views of Woo's use of flashbacks here." In the end, your readers should feel not only that they have read a specific and well-formulated argument but also that it is based on sound judgments about the film, the facts surrounding the film, and the perceptions of other knowledgeable viewers.

7. If your last draft is easy to read, it will be much easier to revise on the computer screen.
8. After you have printed out a final draft of the essay, check the titles, dates, and page numbers of all your bibliographical information. Be sure you have included all the works used in the works-cited section (pp. 174–177) and, if you choose to, all the works you consulted (but, perhaps, did not use) in a works-consulted section (p. 174).
9. Be certain to save and back up your work on your computer and make an extra copy of it before submitting the paper in case the original is lost or misplaced by you or your instructor.

## SAMPLE ESSAYS

The following are two versions of the same essay. One relies on an intelligent writer's careful reflection on the movie; the other develops that knowledge through a moderate amount of research. Both versions are competent, but the second carries a rhetorical force and authority that distinguish it from the first. Notice also how research does more than just support the original ideas; it helps the writer to develop those ideas further and even to change their direction.

Katherine Smith

Images of Violence in Penn's *Bonnie and Clyde*

Arthur Penn's *Bonnie and Clyde* (1967) is basically a gangster movie which glorifies the lives of Bonnie Parker and Clyde Barrow, two young criminals on the run in the thirties. Thematically, one of the most striking features of the film is how these small-time hoodlums become larger-than-life heroes in a society which seems to be crumbling in every way. Stylistically, the film is also remarkable. Through a number of stunning shots, which culminate in the grotesque killing of the pair at the conclusion of the film, the movie seems constantly to call attention to itself as a movie about image making. Integrating these themes and style in a gripping and suspenseful story, *Bonnie and Clyde* is an unusual and perplexing movie about the bizarre relationship between two people's desperate need to escape the daily miseries of their society and the violence that is necessary for that escape.

One of the unusual variations in this gangster film is that the heroes (or antiheroes) are also victims, clownish drifters who become involved in a life of crime mainly because they need an identity of one sort or another (Figure 27). These public enemies never seem to demonstrate any of the real malice or the professional confidence that is associated with a gangster of the James Cagney variety. Through the work of carefully framed and emptied

Figure 27 The desperadoes of *Bonnie and Clyde* (1967): gangsters or politicians?



shots, the land they live in seems a wasteland, the people they encounter mostly sad and poor. Bonnie joins Clyde in her first robbery attempt because she is bored, lonely, and looking for some excitement, and in a later scene, Clyde seems shocked and confused that one of his victims should actually defend himself by trying to kill Clyde.

More important, as the film progresses, these two gangsters seem motivated more by the wish to see their names and pictures in the paper than by a wish to accumulate large amounts of money (which is rarely discussed by the gang). When Clyde's brother, Buck, comes to visit, Bonnie and Clyde have their pictures taken in

the theatrical pose of gangsters, and for them, this kind of exaggerated image of themselves—mostly in the paper and the public's imagination—is what allows them to have a real identity in their depression-ravaged society. Summing up their true reason for their violent life of crime, Clyde convinces Bonnie to join him by exclaiming, "Everybody'd know about us!"

In this sense, these two criminals are not just victims of their society (an old cliché) but victims of the sensationalism which they need and which the press panders to. (This seems more true today than it possibly could have in the thirties.) In a way, their need for those glossy images of themselves is what seals their fate, since it is their humiliation of the Texas Ranger with a newspaper photo that motivates him to hunt them down. Ultimately, to put this succinctly, they are trapped in the logic of their desire for glorious self-images, just as toward the end of the film, Clyde is—tragically and comically—unable to envision a different kind of life, but only different tactics for robbing banks.

The sensational climax and conclusion of the movie are consequently entirely appropriate. That the death of the two "heroes" follows a scene in which they read Bonnie's poetic description of their adventures and then make love for the first time is a summary statement of the movie's logic. When Clyde reads the ballad, he says, "You've told our story. . . . You've made us somebody." They have found, in short, the identities and public images they have been searching for, and they are now able to consummate their love. The slow-motion, multiangled death that follows can be seen, moreover, as an extension of their newfound identities. Trapped in the logic of sensationalism and public images, they, in the end, find themselves only in the sensational movie images in which they die.

Katherine Smith

Images of Violence in Penn's *Bonnie and Clyde*

Although *Bonnie and Clyde* (1967) still retains much of its original power, it may be difficult for contemporary audiences to appreciate fully the impact of this extremely successful movie. In his *History of Narrative Film*, David Cook summarizes the tumultuous reception of this tumultuous movie:

A new American cinema and a new American film audience announced themselves emphatically with the release in 1967 of Arthur Penn's *Bonnie and Clyde*. This film, which was universally attacked by the critics when it opened in August, had by November become the most popular film of the year. It would subsequently receive ten Academy Awards nominations and win two . . . , win the New York Film Critics' Award for Best Script . . . and be named the Best Film of 1967 by many of the critics who had originally panned it. Most triumphant of all, perhaps, *Bonnie and Clyde* is the only film ever to have forced the public retraction of a critical opinion by *Time* magazine. . . . Indeed, the phenomenal success of *Bonnie and Clyde* caused many retractions on the part of veteran film critics who, on first viewing, had mistaken it for a conventional bloody, gangster film. (626)

There is, of course, no denying that the movie is basically a bloody descendant of the 1930s when, according to a 1934 FBI report, *Bonnie and Clyde* instigated "one of the most colorful and spectacular manhunts the Nation had seen up to that time" (1). Through its documentary style and the old photos used during the credit sequence, Penn's film seems to present itself as a portrait of the thirties. But the confused initial response to the movie indicates,

I believe, that there is something more going on: that Penn, through the self-conscious style he supposedly learned from the French New Wave,<sup>1</sup> is offering a complicated commentary on modern images of violence in America and a disturbing critique of how Americans have escaped into those images, especially during the sixties.

There are several signs that this is more than a gangster film and about more than the 1930s. Most notably, in this gangster film, the heroes (or antiheroes) also seem to be victims, clownish drifters who become involved in a life of crime mainly because they need an identity of one sort or another. These public enemies never seem to demonstrate any of the real malice or the professional confidence associated with the James Cagney variety of gangster; likewise, the world they live in lacks all the glamour of a gangster's world. Through the work of carefully framed and emptied shots, the land they drive through seems a wasteland, the people they encounter mostly sad and poor. Bonnie joins Clyde in her first robbery attempt because she is bored, lonely, and looking for some excitement, and in a later scene, Clyde seems shocked and confused that one of his victims should actually defend himself by trying to kill Clyde.

More important, as the film progresses, these two gangsters seem motivated more by the wish to see their names and pictures in the paper than by a wish to accumulate large amounts of money (which is rarely discussed by the gang). When Clyde's brother, Buck, comes to visit, Bonnie and Clyde have their pictures taken in the theatrical poses of gangsters, and for them, these kinds of

<sup>1</sup>The influence of directors like Godard, Truffaut, and Chabrol on Penn and other American directors is often remarked in film histories. In general, these new, confrontational styles began to make their appearance in the United States in the mid-sixties.

exaggerated images of themselves—mostly found in the papers and the public's imagination—are what allows them to have a real identity apart from their depression-ravaged society. Summing up their true reason for their violent life of crime, Clyde convinces Bonnie to join him by exclaiming, "Everybody'd know about us!" These two criminals are not just victims of their society (an old cliché) but victims of the sensationalism which they need and which the press panders to.

This connection between violence and publicity seems to me to make *Bonnie and Clyde* as much about the late sixties as about the thirties. In the late sixties, when the violence of Vietnam was on everyone's television screen, the media were pandering to and creating sensational violence as never before.<sup>2</sup> As Pauline Kael has perceptively observed, although the "Vietnam war has barely been mentioned on the screen, . . . you can feel it in *Bonnie and Clyde*" (225). Where an audience can most specifically see and feel that war is, I believe, not only in the large amounts of graphic violence in the film but, more significantly, in the way the movie logically links its violence to the sensationalism of the media coverage. In a way, Bonnie and Clyde's need for glossy images of themselves is what motivates them and what seals their fate, since it is their humiliation of the Texas Ranger with a newspaper photo that results in his relentlessly hunting them down. They are trapped in the violent logic of their desire for glorious self-images—just as toward the end of the movie, Clyde is (tragically and comically) unable to envision a different kind of life but only different tactics for robbing banks.

<sup>2</sup>The ambiguous but unprecedented role of the public media in the Vietnam War is probably best summed up by the common observation that it was "the first war fought on television."



Bonnie and Clyde, in short, are neither simply thirties gangsters surviving through crime nor sixties rebels searching for identities. They are mindless participants in a glorious and violent sensationalism, the same sensationalism with which the public media created a confused national identity during the war-torn sixties.

The sensational climax and conclusion are consequently entirely appropriate in a film about the search for identity in a violent society. That the death of the two "heroes" follows scenes in which they read Bonnie's poetic description of their adventure in the newspaper and then make love for the first time is a summary statement of the film's logic. When Clyde reads the ballad, he says, "You've told our story. . . . You've made us somebody." They have found, in short, the identities and public images they have been searching for, and they are now able to consummate their love. The slow-motion, multiangled death that follows can be seen, moreover, as an extension of that newfound identity. Trapped in the logic of violent sensationalism and public images, they aptly find themselves only in the violent and sensational movie images in which they die.

As an indirect image of the sixties, *Bonnie and Clyde* may not be, however, as much a statement of despair as it seems. If Bonnie and Clyde are trapped, Penn's movie may have worked to untrap its 1967 audience through its self-conscious and graphic assault on them. Like the French New Wave directors, Penn may have been attempting to make his audience consider more actively the violent images through which they lived. In that sense, the confused and contradictory response to *Bonnie and Clyde* may be an indication that it achieved its aim.

#### Works Cited

- Cook, David. *A History of Narrative Film*. New York: Norton, 1981.
- Federal Bureau of Investigation Freedom of Information Act Electronic Reading Room. 3 March 2000 <http://foia.fbi.gov/bonclyd.html>.
- Kael, Pauline. *Reeling*. New York: Warner Books, 1972.

#### Exercises

1. Locate three different kinds of research sources for a specific film topic: one from a scholarly journal, one from a book, and one from the Internet. Write a paragraph on each, evaluating their individual strengths and weaknesses.
2. Select two or three passages from one research source dealing with a specific film. Write a paragraph on each passage succinctly summarizing the point of the passage and detailing why you agree or disagree with the position of that passage.

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## MANUSCRIPT FORM

### MANUSCRIPT COPY

Although every instructor has individual expectations and requirements about the final form in which an essay should be submitted, there are general guidelines that all writers follow when putting an essay into its final form:

1. Print out a clean copy of your paper. A cleanly printed manuscript simply looks more professional and is usually easier to read. A professional appearance gives you an edge with your reader, who will see your work from the beginning as something you took seriously. Some writers find that a hard copy of the paper allows them to read and revise their work from a new perspective. When you have the time and the word-processing skills, it is a real advantage to revise a printed draft before making your final revisions.
2. Use clean 8½-by-11-inch paper, printed on one side, with sharp, easily readable print.
3. Most instructors prefer that you put your name, date, and, perhaps, the course number on three lines in the right-hand corner of the first page. Separate title pages are normally unnecessary.
4. It is not necessary to number the first page, but be certain to number all the following pages. Usually, page numbers appear at the top of each page in the middle or the right-hand corner. Numbers centered at the bottom of the page are also acceptable.
5. Leave uniform and adequate margins on each page: an inch or an inch and a half on both sides and at the top and the bottom of the page. It is silly to think that larger margins will somehow disguise a short paper.
6. Double-space all the copy, except for long quotes, which are indented and single-spaced. (The Modern Language Association [MLA] guide says to double-space even the long, indented passages, but this practice is used mainly for professional essays being submitted to journals.)
7. Center your title two inches (twelve lines) from the top of the first page. Begin your essay one inch below the title. Capitalize the first letter

of each word in your title, except prepositions, articles, and conjunctions. Underline only the titles of films that appear in your title. Do not underline or use quotation marks around any other part of your title, unless that part comes from another source and requires these punctuation marks. Thus, a standard title would appear like this:

Conrad, Coppola, and *Apocalypse Now*

When you use a quotation from another source within your title, the quoted material appears in quotation marks:

Versions of a *Heart of Darkness*:

"The Horror, the Horror" of *Apocalypse Now*

When a title does not fit easily on one line, a second line is preferable to crowding a title within the width of a page. The second line should also be centered.

8. Indent each new paragraph five spaces from the left margin.
9. Most instructors do not expect stills to accompany your essay, nor is it an especially good idea to include a showy still that serves no greater purpose than to dress up your paper. When an essay is focused on a single shot or a series of shots, however, it may be helpful to reproduce a still or a series of stills in an appendix at the end of your paper. If you can obtain a pertinent still (or stills), be sure that it is reproduced and labeled clearly, that you identify its place in the film when you discuss it in your text, and that you refer explicitly to the reproduction at that point:

In *Apocalypse Now*, the insane theatrics of politics crystallize in the Playboy Bunny Show deep in the jungle (see Appendix 1).

10. Always make a copy of your essay to keep in case your original is lost or misplaced.
11. Staple your paper in the upper-left-hand corner.

### LAST-MINUTE CORRECTIONS

Writers are prone to making last-minute revisions or corrections. After your paper is in its final printed form, corrections should be kept to a minimum because too many penciled-in changes will destroy the desired effect of a cleanly typed manuscript. As you proofread your final copy,

however, you might discover small errors, misspellings, and typographical mistakes, and you can correct these neatly by using proofreading symbols and markings. Better yet: print out a newly corrected copy.

When one or two words are incorrect, you can easily change them by simply crossing out the wrong words or letters and printing the necessary corrections above them:

Before 1917, Russian film culture ~~were~~<sup>was</sup> mainly European.

To add a word or a phrase, use a caret in the appropriate space:

Before 1917, Russian <sup>film</sup> culture was mainly European.

Transpositions of letters or words are done in this way:

Before 1917, Russian film culture mainly was European.

To separate words that are mistakenly run together, insert a vertical line; close unnecessary gaps with a curved line connecting the letters that need to be joined:

Before 1917, Russian film culture was mainly European.

A final proofreading may reveal a paragraph that should be broken into two paragraphs. Use the paragraph symbol to indicate where a new paragraph should start:

Many do not even consider Russian movies before revolutionary figures like Vertov and Eisenstein.  
¶ Before 1917 Russian Film culture was mainly European.

## QUOTATIONS

In writing about film, you will have to deal with two kinds of quotations:

1. In quoting dialogue or commentary from the film itself, normally no footnotes are necessary, and the words quoted can be integrated directly into your text.

2. In quoting from essays, books, or interviews with individuals involved in the production, you need some kind of footnote and documentation. If these quotations are short passages, they, too, can be inserted directly into your prose:

One prominent critic has described this film as "a study in postmodern emptiness."

Whether the paper is short or long has little to do with the use of quotations, but when quotations are used, they should be punctuated properly and spread judiciously throughout the essay (never make your essay a string of quotations). The following are some general guidelines:

1. Whatever you are quoting, be accurate and check the quoted passages when you proofread. In most cases, quotations should correspond exactly to the original in spelling, capitalization, and punctuation. When you add material within the quotation, put those words in brackets. When you underline a word or phrase to emphasize it, note that it is your emphasis in parentheses after the quotation:

Many factors distinguished the American studios of the thirties, but, in the words of one historian, "The hierarchy of American studios [in the thirties] was in some crucial ways determined by the *class* of audience they targeted" (Venuti 122, my emphasis).

If you need or wish to omit unnecessary words within a quoted passage, signal the omission with three spaced periods, called *ellipsis points*:

In the words of one historian, "The hierarchy of American studios was . . . determined by the class of audience they targeted" (Venuti 122).

Ellipsis points are not needed at the very beginning or end of a sentence. If the ellipsis ends a sentence in the middle of a quoted passage, include a period at the end of that sentence then three periods for the ellipsis.

2. Do not use quoted passages to make your points for you or to take up large blocks of space. Use them to support your points.

3. If you are quoting a long piece of dialogue from a movie or an exchange between two characters, this quotation is usually single-spaced and indented rather than put in quotation marks in your text:

BERNARD: First of all, not all women. And secondly you frighten me. Sometimes you looked at me severely, and even with a certain hostility.

MARION: With a certain hostility? Really?

Passages longer than four lines of typescript or print should also be indented without quotation marks. When you indent to quote dialogue or long passages, triple-space before and after the quote, and either single-space or double-space the passage, depending on the preference of your instructor. Most professional publications ask that these passages be double-spaced like the rest of the manuscript, but for most student research papers, a single-spaced passage looks better.

4. Introduce your quotations; never end one sentence and begin the next sentence with an unannounced quotation. Most commonly, this means acknowledging the speaker or source of the passage with a phrase such as

André Bazin comments: . . .

or

As Kracauer has argued in *Theory of Film* . . .

For quotations that are especially important to your argument or that may be a bit difficult to relate to your point, a nearby phrase or sentence can rephrase the central point so that it is not missed:

The debate about the relation of the film image and physical reality becomes an explicitly social and metaphysical issue in the work of André Bazin. As he says, . . .

5. When integrating quotations into your own sentences, make them as succinct as possible and adjust them to fit the grammar and syntax of your prose. At times, you may wish to use brackets to insert your own language into the middle of a quotation (as in item 1).

6. In American usage, periods and commas are placed inside the quotation marks; colons and semicolons are placed outside. Exclamation points, question marks, and dashes are placed inside the quotation marks

when they appear as part of the original passage and outside when they are part of your sentence.

7. When there is a quotation within the quote you are using, use single quotation marks for the inner quotation:

"The most provocative and problematic statement in Kracauer's work is 'the redemption of physical reality.'"

If this embedded quotation were part of an indented passage, it would appear with double quotation marks because the block of indented sentences is not enclosed within quotation marks.

8. Double quotation marks are used to set off the titles of shorter works, such as essays, articles, short poems, and songs. Underline or italicize titles of movies, books, long poems, albums, plays, and paintings. Whether a movie is short or long, its title is italicized. The title of a screenplay is italicized. The titles of television series are italicized; episodes of those series are in quotation marks.

## ACKNOWLEDGING SOURCES

When writing an essay, you must maintain a clear sense of what is your own thinking and what is borrowed from others. Acknowledging and noting other perceptions and comments never diminishes the quality or strength of your paper; on the contrary, those acknowledgments strengthen and legitimize your ideas by placing them in the context of other work. Problems arise when, for one reason or another, a reader believes you are not making a clear distinction between your own perceptions and ideas and someone else's. In those instances, the trust between a reader and a writer is broken, and, at the very least, a reader will begin to doubt that the writer truly understands what he or she is saying. A suspicion of plagiarism will undermine all the hard work that has gone into a paper. Consequently, when researching and writing, you must maintain a sure distinction between sentences and words taken directly from another source, paraphrases or summaries of someone else's words, and general ideas appropriated from another source.

Taking the following passage as source material, let us consider the requirements and strategies for using and acknowledging secondary sources:

The Neorealists were working for a cinema intimately connected with the experience of living: nonprofessional actors, rough technique,

political point, ideas rather than entertainment—all these elements went directly counter to the Hollywood esthetic of smooth, seamless professionalism. While Neorealism as a movement lasted only until the early fifties, the effects of its esthetics are still being felt. In fact, Zavattini, Rossellini, De Sica, and Visconti defined the ground rules that would operate for the next thirty years. Esthetically, Hollywood never quite recovered. (Monaco 253)

1. *Direct quotation.* Phrases from this passage or the entire passage may be taken as needed to make your point. You will introduce the phrases or sentences, place the precise wording within quotation marks, and add the proper references to the work (usually author's name and page number) in parentheses:

Neorealism was not simply a localized and short-lived phenomenon. As James Monaco puts it, "While Neorealism as a movement lasted only until the early fifties, the effects of its esthetics are still being felt. In fact, Zavattini, Rossellini, De Sica, and Visconti defined the ground rules that would operate for the next thirty years. Esthetically, Hollywood never quite recovered" (253).

The exact form you use when citing the source for a quotation can differ (see pp. 172–174), but some acknowledgment should be made following a direct quotation.

2. *Paraphrasing or summarizing information.* The specific wording of a passage may be less important than the central concept, which a writer might then wish to paraphrase or summarize. To *paraphrase* from another writer's work means to rephrase sentences so that they fit your prose better; to *summarize* usually suggests a reduction of the original passage, which nonetheless retains the core of the meaning in the new words. Unless the author writes badly, it is usually better to summarize than to paraphrase. In either case, proper credit must be given to the original source:

In *How to Read a Film*, James Monaco points out that Italian Neorealists were concerned with living experience and shared basic tenets about filmmaking: nonprofessional actors, an emphasis on ideas and politics, and an unglossy look quite unlike Hollywood's. Especially through the work of individuals like Zavattini, Rossellini, De Sica, and Visconti, the effects of Neorealism were felt for three decades after its first appearance in the late forties, and to some extent Hollywood has never totally recovered from its aesthetic impact (253).

3. *Acknowledging an idea.* Sometimes, a writer borrows an idea to use so generally or briefly that it is unnecessary to quote the original or even to paraphrase or summarize it. If you determine that the idea is original enough that the source deserves mention, be certain to mention it. If you are in doubt, it is better to acknowledge a source than to risk the charge of plagiarism. In an essay on the Hollywood realism of the sixties, for instance, a writer might note the following in passing:

Although many consider Hollywood a fairly enclosed world, Neorealism had, as James Monaco has suggested, a definite effect on the Hollywood productions that followed it.

No more formal citation is necessary, except for the listing of Monaco's book in the works-cited section of your paper, yet general acknowledgments such as these prevent any confusion on the part of your reader and often lend authority to your own argument.

NOTE: The information or dialogue you take from a film usually does not need formal acknowledgment as long as you clearly refer to the title of the film that the information comes from. When you are using a script, however, you should acknowledge and document that source. Finally, if you know that there is more than one version of a film circulating—as with *The Man Who Fell to Earth* (1976, 1987) or *M* (1931, 1951)—it is a good idea to specify which version you are using.

### Common Knowledge

As you continue to read about, discuss, and write about the movies, you will realize that what you once took for an original idea or insight seems more like common knowledge. This realization is a consequence of your growing understanding of the field. Thus, at first you might be inclined to quote or cite an article that remarks that "Italian Neorealism, for all practical purposes, began in 1945 with Rossellini's *Open City*." As you grow more familiar with film and film literature, however, you will realize that this information is standard, can be found in many sources, and does not require attribution. Using it in a later paper, you might decide that there is no need for a formal acknowledgment.

The status of information does change. When a statement first appears, it may be an original proposition; as it becomes assimilated into the critical literature, it gradually becomes common knowledge. There will be judgment calls, when you have to decide whether the information

is or is not common knowledge. In the previous passage by James Monaco, a well-read writer would no doubt find it unnecessary to quote or refer to Monaco if he or she noted that Neorealism used unprofessional actors, had an unpolished look, or was based on political commitment. A less-well-read writer may feel insecure without making some mention of the source where the statement was first discovered. Again, follow a simple guideline: When in doubt about whether to cite and document a source, do it.

## DOCUMENTING SOURCES

Documenting your sources can be a confusing business because there are so many different formats for that documentation. The British, for instance, have traditionally used a slightly different system of punctuation and documentation, and in the United States, there have always been a variety of styles and formats to choose from when doing notes. In any given collection of essays or books, one could find an MLA style or a Chicago style of footnotes or end notes. Although you should ask your instructor whether she or he prefers a particular style, the following is based on the MLA system of documentation and is acceptable in almost all situations.

Two kinds of notes can figure in an essay or a book:

1. Notes that document the source from which a quoted phrase or an idea comes
2. Notes that provide a commentary on some portion of your text or on a quotation you use

### Notes for Documentation

In some formats, the writer can document with either footnotes or end notes, but in the MLA format, only with commentary notes does the writer have that option. Notes used to document a source, in the MLA format, always have a two-part structure: a reference within your text and a list of works cited that completes the documentation at the end of your essay. With notes of this kind, there is no longer a need to number your references. Instead, whenever there is explicit or implicit use of a source, use one of the following methods to acknowledge the source:

1. Cite the author's last name and the page numbers in parentheses at the end of your sentence:

A recent study has described these stunning images in Ozu's films as "pillow shots" (Burch 160-61).

2. When you use the author's last name in your sentence, use only the page number or numbers of the source in your parentheses:

Noël Burch has described these stunning images in Ozu's films as "pillow shots" (160-61).

3. When you are making a general reference to the work of an author whose name is mentioned in your sentence—rather than a specific reference—omit any parenthetical reference and document the source only in the list of works cited:

In a study of Japanese cinema for the period 1896-1933, Noël Burch examines the specific discourses of the films and argues convincingly for the distinctive excellence of the early films of Ozu, Mizoguchi, and less well-known masters.

Although this reference is brief and general, it is not complete unless the entire reference to Burch's book is given in the works-cited list.

Note that when the author's name and the page number are included, no punctuation is necessary between the two. Normally, the parentheses come at the end of the sentence and are followed by a period. Only occasionally will you wish to insert the reference at the end of a clause, where it usually would be followed by a comma:

Although one commentator has argued convincingly for a kind of "pillow shot" in Ozu's films (Burch 160-61), others have debated this designation.

When the reference is a long, indented passage, the parenthetical reference comes after the period at the end of the passage:

Less concerned with formal innovations, two other critics have praised the later Ozu films and locate their power in their various perspectives on the family structure:

In every Ozu film the whole world exists in one family. The ends of the earth are no more distant than outside the house. The people are members of a family rather than members of a society, though the family may

be in disruption, as in *Tokyo Story*, may be nearly extinct, as in *Late Spring* or *Tokyo Twilight*, or may be a kind of family substitute, the small group in a large company, as in *Early Spring*. (Anderson and Richie 359)

There will be variations on these formulas. If your essay includes references to more than one work by the same author, you must be sure to indicate the title of the appropriate work in your text:

(Burch, *Theory of Film Practice* 76).

Likewise, if you use authors with the same last name, be certain to give first names or initials in any reference to them. When citing a work written by more than one author, include each name; if there are more than three authors, use the first name followed by *et al.* For books with more than one volume, place the volume number and a colon after the author's name in the parentheses:

(Roud 2: 991)

## Works Cited

The list of works cited that appears at the end of your essay gives complete documentation of the works you refer to in any way. Unless your instructor requests it, do not include books or articles that you consulted but did not use. If necessary, you can always follow "Works Cited" with "Works Consulted." Each of these lists should each begin on a new page following your text or end notes, and the pagination should continue in the same order.

The recently published *MLA Style Manual and Guide to Scholarly Publishing*, Third Edition (2008), suggests several significant changes to documentation and formatting guidelines. These include italicizing, rather than underlining, all titles; adding both issue and volume number to all journal entries; and adding the medium of publication (Print, Web, Audio, CD, Film, etc.) to every works cited entry. These guidelines also propose a simplified style for all online citations, without URLs. The model below reflect this revised MLA Style.

The title "Works Cited" should be centered at the top of the page (without quotation marks and not underlined). The composition of this list is much like that of a traditional bibliography: last names first, alphabetical order, first line flush with the margin and turnover lines indented

five spaces, double-space between entries, and so on. Here, however, are a few other guidelines for the MLA format:

- When you are listing more than one work by the same author, alphabetize the works by title (ignoring initial articles such as *The*). Rather than repeat the author's name after the first entry, use three hyphens where the name would appear.
- Use shortened or abbreviated forms whenever possible: *PA* instead of *Pennsylvania*; *Little, Brown* instead of *Little, Brown and Company*.
- Do not use a comma between a journal title and a volume number: In this example, 31 represents the volume number, which is separated by a period from the issue number 2:

*Film Quarterly* 31.2

- Do not use *p.* or *pp.* to indicate page numbers.
- For periodical articles, use a colon to separate the volume and the year of publication from the specific page numbers:

*Film Quarterly* 37.4 (1984): 6–18.

- Use lowercase abbreviations to identify the roles of named writers (such as *ed.* for "editor" or *trans.* for "translator"). When these designations follow a period, capitalize the first letter of the abbreviation.

The following are some examples of typical entries in "Works Cited":

- A book with one author:

Kozloff, Sarah. *Overhearing Film Dialogue*. Berkeley: U of California P, 2000. Print.

- Two or more books by the same author:

Andrew, J. Dudley. *Concepts in Film Theory*. New York: Oxford UP, 1984. Print.

———. *The Major Film Theories*. New York: Oxford UP, 1976. Print.



- A book by two or more authors:

Talbot, David, and Barbara Zheutlin. *Creative Differences: Profiles of Hollywood Dissidents*. Boston: South End Press, 1978. Print.

- An edited book:

James, David, ed. *To Free the Cinema: Jonas Mekas & The New York Underground*. Princeton: Princeton UP, 1992. Print.

- A book with an author and an editor:

Burch, Noël. *To the Distant Observer: Form and Meaning in the Japanese Cinema*. Ed. Annette Michelson. Berkeley and Los Angeles: U of California P, 1981. Print.

- A work in an anthology:

Johnston, Claire. "Women's Cinema as Counter-Cinema." *Movies and Methods*. Vol. 1. Ed. Bill Nichols. Berkeley and Los Angeles: U of California P, 1976. 208–17. Print.

- A book that has been translated:

Burch, Noël. *Theory of Film Practice*. Trans. Helen R. Lane. Princeton: Princeton UP, 1981. Print.

- A book with more than one volume:

Agee, James. *Agee on Film*. 2 vols. New York: Grosset & Dunlap, 1958. Print.

- An article in a journal with continuous pagination:

Brustein, Robert. "Film Chronicles: Reflections on Horror Movies." *Partisan Review* 25.2 (1958): 291. Print.

- An article in a journal that pages each issue separately:

Petro, Patrice. "Mass Culture and the Feminine: The 'Place' of Television in Film Studies." *Cinema Journal* 25.3 (1986): 5–21. Print.

- Interviews:

Kurosawa, Akira. Interview. "Making Films for All the People." With Kyoko Hirano. *Cineaste* 14.4 (1986): 23–25. Print.

- Reviews and articles from weekly or daily periodicals or newspapers:

Sarris, Andrew. "Stranded in Soho's Mean Streets." *The Village Voice* 17 Sept. 1985: 54. Print.

- An article from an online magazine:

Sragow, Michael. "An Art Wedded to Truth." *Atlantic Monthly*. The Atlantic Monthly, Oct. 1994. Web. 12 Aug. 1997.

- An online professional site:

*American Beauty: The Official Motion Picture Web Site*. <http://www.americanbeauty-thefilm.com>. Web. 5 April 2000.

- An article from an online scholarly journal:

Thompson, Frank. "Harry Langdon—The Fourth Genius?" *Film Comment* (May/June 1997). Web. 30 March 1999.

When documenting online research, provide as much of the following information as is available: author's name, title of the specific article or text used, title of the publication or site, volume and issue numbers or other identifying numbers, date of publication, page numbers or paragraph numbers, and date of access to the information. Provide URL information only if it is necessary to allow the user to retrieve the content. It is always preferable to print out a copy of the research used.

- Material from a DVD or videotape:

*Nosferatu*. Dir. F. W. Murnau. Perf. Max Schreck, Alexander Granach, Gustav Von Wangenheim, and Greta Schroeder. 1922. Alpha Video, 2001. DVD.

Always identify whether you are referencing a videocassette or DVD. Include the director, main performers, and original release date of the film, followed by the video/DVD distributor and year.

## Notes Supplying Additional Commentary

A writer may wish to insert end notes or footnotes not to document a passage but to explain or comment on it further. Unless it appears as a footnote at the bottom of the appropriate page, this type of note should appear on a separate page, numbered consecutively and placed between the end of your text and the works-cited page. The heading of the page, centered at the top, should be "Notes" or "End Notes." The notes should begin five spaces in from the left margin. Numbers corresponding to the numbers in your text should be elevated half a line. When the note runs more than one line, subsequent lines should begin flush with the margin. Double-space these notes, begin them with a capital letter, and end them with a period.

In general, there are two kinds of endnotes or footnotes: (1) one that supplies additional commentary on a point or remark in your text and (2) one that refers readers to additional sources:

Before 1917, Russian film culture was mainly European.<sup>1</sup>

(1)

<sup>1</sup>Although this statement is accepted by most film historians, recent scholarship suggests that there were other, more indigenous, film cultures beginning to appear in Russia well before 1917.

(2)

<sup>1</sup>For details and debate about early Russian film culture, see Leyda (3-90) and Taylor (1-20).

Notice that the references and page numbers in the second note are cited in the standard fashion. Those references must then be fully documented in the list of works cited:

Leyda, Jay. *Kino*. 3rd ed. Princeton: Princeton UP, 1983. Print.

Taylor, Richard. *The Politics of Soviet Cinema, 1917-1929*. New York: Cambridge UP, 1979. Print.

## COMMON CONVENTIONS OF USAGE

We are all prone to common errors that may require special attention when we are composing and revising. Some students, for instance, continually confuse *its* and *it's* (the first is a possessive pronoun, like *ours* or

*his*; the second is a contraction for *it is*). Others have difficulty with subject-verb agreement and must regularly review and look out for this kind of mistake. Commas, dashes, and hyphens can all become crutches for a writer who is unsure of how they are used to divide or balance sentences and words. These are not trivial concerns in writing, whatever the subject, and every writer must become aware of chronic problems with usage, which can be corrected. The following are a sample of the most typical errors in writing about film.

### Names

Always verify the spelling of the names of filmmakers, movie personnel, characters, and actors. Names may have difficult foreign spellings, and care must be taken to get them right. Some names may be accented or hyphenated, and when common usage indicates that initials are used for a first name, such as D. W. Griffith, that usage should be adhered to. In most instances, titles like *Mr.*, *Miss*, or *Ms.* are dropped, and once a full name is introduced in an essay, subsequent references usually use only the last name. Never use simply a first name to feign a casual stance toward a character or actor.

### Titles

Full titles of books or films, capitalized and italicized, should be given when they are first referred to, but after that a writer can use a common abbreviation: *The Apprenticeship of Duddy Kravitz* (1974) becomes just *Duddy Kravitz*. It is a good idea to check these titles because the shortened form frequently becomes the traditional usage (as with Kubrick's *2001*) when the full title offers important information (*2001: A Space Odyssey*).

Whether to use the original foreign-language title or its English translation depends, to some extent, on your instructor. For film courses in foreign-language departments, the original titles will probably be expected; in other courses, the English title will probably suffice. With some titles (such as *Viridiana* [1961] or *Ballet Mécanique* [1924]), the original is used in English also. In some instances, the English title has nothing to do with the original foreign title: Wim Wenders's film *Im Lauf der Zeit* (1976) is literally translated as *In the Course of Time*, but the title of the film as released for American distribution is *Kings of the Road*.

The best strategy is to use both titles when you first refer to the movie: *Im Lauf der Zeit* (*Kings of the Road*). Then, throughout the rest of the essay, use one version consistently.

Checking these titles can not only result in a more accurate and professional paper but sometimes, as in the last example, suggest central themes that are lost in the translation. Indeed, with some movies, the history of a title change may be the beginning of the essay itself:

Ivan Passer's *Cutter's Way* (1981) went through several title changes before it achieved its modest success, and the history of those changes is, at the very least, an interesting example of American distribution strategies.

### Foreign Words and Quotation Marks

Perhaps because of its international mobility and scope, film has attracted a large number of terms and expressions from other languages, especially French. Terms like *montage*, *cinema vérité*, and *mise-en-scène* have become a standard part of the film vocabulary in English and can be found in many recent English dictionaries. Accordingly, they do not necessarily need to be underlined or placed in quotation marks. For instances in which less familiar terms are borrowed from a foreign language, such as the Japanese *benshi*, which refers to the person who narrated silent movies in that country, these words should be underlined or italicized.

If you are quoting dialogue or commentary in a foreign language, do not underline it. If there is any doubt about whether your reader or readers know that language, you should append a translation in parentheses or in a footnote.

### Sexist Language

When you are referring to a person or persons whose gender is unspecified, it can be offensive to use a masculine pronoun ("Watching this movie, a modern spectator sees his world from a very different angle"). It is preferable to double or split those pronouns ("his or her," "s/he"). Because this wording is awkward, however, it may be better yet to solve the problem by using the plural ("Watching this movie, modern spectators see their world from a very different angle") or by eliminating the possessive ("Watching this movie, a modern spectator sees the world from a very different angle"). When a gender difference involves nouns, a

writer may use words that are not gender specific: Instead of *man* or *mankind*, use *person*, *individual*, or *people*.

### Spelling

Misspelling a director's name or the title of a film under discussion is a good way to undermine your paper from the beginning because it implies a careless attitude toward the whole project. The spelling of certain words is traditionally a problem for many writers, for example, *parallel*, *separate*, *subtly*, *symmetry*, and *prominent*. All of us have our own list of problem words that demand watching. Unhappily, there are no easy or formulaic solutions for those who have difficulty with spelling, except perhaps being alert and attentive to it: A good writer always has a dictionary nearby and uses it. Even if you use a "spell-check" program with your word processor, double-check the spelling when you've printed out your hard copy.

### LAST WORDS

In those moments of inevitable frustration, recall the words of Racine: "My tragedy is finished. All that is left to do is to write it."

# Appendix

## SYMBOLS COMMONLY USED IN MARKING PAPERS

All instructors have their own techniques for annotating essays, but many instructors use the following symbols:

<i>ab</i>	faulty or undesirable abbreviation	<i>l</i>	logic; this does not follow
<i>agr</i>	faulty agreement between subject and verb or between pronoun and antecedent	<i>lc</i>	use lower case, not a capital
<i>apos</i>	apostrophe	<i>mar</i>	margins
<i>awk(k)</i>	awkward	<i>mm</i>	misplaced or dangling modifier
<i>cap</i>	use a capital letter	<i>¶</i>	new paragraph
<i>cf</i>	comma fault	<i>paral</i>	faulty parallel, or use a parallel here
<i>choppy</i>	too many short sentences; subordinate	<i>pass</i>	weak use of the passive
<i>cl</i>	cliché	<i>ref</i>	reference of pronoun vague or misleading
<i>coh</i>	paragraph lacks coherence, sentence lacks coherence	<i>rep</i>	undesirable repetition
<i>cs</i>	comma splice	<i>run</i>	run-on sentence
<i>dev</i>	paragraph poorly developed	<i>source</i>	give your source
<i>dm</i>	dangling modifier	<i>sp</i>	misspelling
<i>emph</i>	emphasis unclear	<i>sub</i>	subordinate
<i>frag</i>	fragmentary sentence	<i>t</i>	tense incorrect
<i>good</i>	a good point, or well expressed	<i>trans</i>	transition needed
<i>id</i>	unidiomatic expression	<i>u</i>	lack of unity
<i>ital</i>	underline to indicate italics	<i>usage</i>	faulty usage
<i>k (awk)</i>	awkward	<i>wdy</i>	wordy
		<i>wv</i>	wrong word
		<i>X</i>	This is wrong.
		<i>?</i>	Really? Are you sure? I doubt it, or I can't read your writing.

# Glossary of Film Terms

**aerial shot** A shot from high above, usually from a crane or helicopter.

**angle** The position of the camera or point of view in relation to the subject being shown. Seen from above, the subject would be shot from a "high angle"; from below, it would be depicted from a "low angle."

**animation** A method used to make inanimate figures or objects come to life on the screen. This can be done by drawing on individual frames or by photographing an object one frame at a time while slightly changing the position of the object.

**aspect ratio** The ratio of the width to the height of the film image. The traditional "academic ratio" is 1.33:1. Since the 1950s, wide-screen ratios have become the norm, ranging from 1.66:1 to 2.55:1.

**asynchronous sound** Sound that does not have its source in the film image.

**backlighting** Light that comes from behind the person or object being filmed, often creating a silhouette around that subject.

**chiaroscuro lighting** The composition of light and dark in an image or picture.

**cinematography** The technical term for the various stages of motion picture photography, from the manipulation of the film in the camera to the printing of that film.

**close-up** An image in which the distance between the subject and the point of view is very short, as in a "close-up of a person's face."

**composition** The arrangement and relationship of the visual elements within a frame.

**computer graphics** Images created electronically by a computer, often used for special effects or to manipulate photographic images.

**continuity editing** An editing style that follows a linear and chronological movement forward, as if the image is simply recording the action. Because it creates the illusion of reality, it is often called *invisible editing*.

**contrapuntal sound** Sounds that counterpoints or contrasts the image.

**crane shot** An image depicting the subject from overhead, usually with the camera mounted on a mechanical crane.

**crosscutting** An editing technique that alternates between two different actions or scenes.

**cutting** Changing from one image to another; a version of this linkage is sometimes referred to as *montage*.

**depth of field** A range of planes within an image from foreground to background, all of which are in focus.

**direct sound** Sound recorded at the same time as the image is filmed.

**dissolve** An editing transition whereby one image fades out while another fades in.

**documentary** A nonfiction film about real events and people, often avoiding traditional narrative structures.

- dubbing** The recording of dialogue or other sound effects during the editing of a film.
- DVD technology** The recording and playing of films as "digital video disks," which can be viewed on DVD players or, increasingly, on computer drives. Besides the potential for higher-quality sound and images, DVDs allow for manipulation of the image, such as screen format, and can offer supplemental materials, such as interviews with the stars.
- eyeline match** The editing or joining of different shots by following the logic and direction of a character's glance or look.
- fade-in** An editing transition whereby an image gradually appears on a blackened screen.
- fade-out** An editing transition whereby an image gradually disappears onto a blackened screen.
- fast motion** When action is filmed at less than 24 frames per second, the projection of that action at 24 frames per second will appear to move at a more rapid than normal pace.
- feature** The main attraction when a group of films are shown. It can also refer to any film from 90 to 120 minutes long shown exclusively at a theater.
- fill light** Supplemental lighting that fills in or accentuates the key lighting on a filmed subject.
- film gauge** The width of film stock measured in millimeters, ranging from 8 mm (for home movies) to 70 mm (for commercial blockbusters).
- filmography** A list of films with information that ranges from just the title to complete details about the film, such as director, producer, running time, and so forth.
- flashback** An image, scene, or sequence that appears in a narrative to describe a past action or event.
- flashforward** An image, scene, or sequence that appears in a narrative to describe a future action or event.
- focus** The clarity and detail of an image, produced by the type of lens used and the distance between the camera and the object being filmed.
- formalism** A critical perspective that attends mainly to the structure and style of a movie or group of movies.
- frame** The borders of the image within which the subject is composed.
- freeze frame** When the movement of the film image appears to stop so that it appears like a photographic still.
- full shot** A shot that shows the whole body of the individual being filmed.
- genre** A critical category for organizing films according to shared themes, styles, and narrative structures; examples are "horror films" and "gangster films."
- hand-held shot** A shot filmed from the shoulder of an cameraperson, usually creating the subjective perspective of an individual.
- highlighting** Sharp or intense lighting used to concentrate or highlight a detail of a person or object.
- ideology** An analytical approach that attempts to unmask the stated or unstated social and personal values that inform a movie or group of movies.
- intertitles** Mostly associated with silent film, images that present printed information or dialogue about the images before or after the intertitle.

- iris shot** The expansion or contraction of a small circle within the darkened frame to open or close a shot or scene.
- jump cut** A cut within the continuous action of a shot, creating a spatial or temporal jump or discontinuity within the action.
- key lighting** The central source of artificial light on a scene or subject. High-key scenes are entirely lit by this source; low-key scenes have very little artificial lighting.
- long shot** An image in which the distance between the camera and the subject is great.
- match cut** An edit that links two shots by a continuous sound or action.
- medium close-up** A shot that shows an individual from the torso to the head.
- medium long shot** A shot that reveals the entire body of a person or object along with a large part of the surrounding scene.
- medium shot** A shot that shows an individual from the waist up.
- mirror shot** A shot that reveals a person or scene through its reflection in a mirror.
- mise-en-scène** The arrangement of the so-called theatrical elements before they are actually filmed; these include sets, lighting, costumes, and props.
- model shot** A shot that uses small constructions or miniatures to create the illusion of real objects.
- montage** A specific kind of editing in which objects and figures are linked in a variety of creative or unexpected ways. Usually this kind of editing aims to generate certain effects or ideas.
- narrative** The way a story is constructed through a particular point of view and arrangement of events.
- off-screen space** Areas that are not shown by the image but sometimes suggested by actions or words within the image.
- 180-degree system** A traditional rule for filming action so that the camera does not cross an imaginary 180-degree line. It is meant to create a stable spatial orientation for all action filmed.
- pan** A shot that pivots from left to right or right to left without the camera changing its position.
- parallel action** Two or more actions that are linked by the film to appear simultaneous.
- point of view** The position from which an action or subject is seen, often determining its significance.
- process shot** A shot that employs special effects during or after the filming of the shot.
- rack focus** A quick change of focus within a shot so that one object appears suddenly out of focus and another appears suddenly in focus.
- reaction shot** A shot that cuts from an object, person, or action to show another person or persons' reaction.
- resolution** The degree of sharpness in an image.
- scene** A space within which a narrative action takes place; it is composed of one or more shots.
- score** The musical soundtrack for a movie.
- screenplay** The literary description of film that may be a description of characters, dialogue, and actions or may contain exact shots and scenes.
- sequence** A series of scenes or shots unified by a shared action or motif.

- set** The place or location used for a specific scene or shot in a film.
- shallow focus** A shot in which only objects and persons in the foreground of the image can be seen clearly.
- shot** A continuously exposed and unedited image of any length.
- shot/reverse shot** An editing pattern that cuts between individuals according to the logic of their conversation.
- slow motion** When action is filmed at a speed faster than 24 frames a second that action appears unusually slow when projected at normal speed.
- soft focus** By using filters on the camera lense (or even vasoline), objects and individuals will appear blurred or with hazy definition.
- sound effects** Any number of uses of sound other than music or dialogue.
- sound track** Using either optical or magnetic recording technology, the dimension of the film that includes music, noise, dialogue, and any other aural effects.
- special effects** A term used to describe a range of technological additions to the film to manipulate or alter what has been filmed.
- subjective camera** A technique that re-creates the perspective of a single individual.
- subtitle** Printed titles, usually at the bottom of the film frame, that add descriptions to the image or translate the dialogue from one language to another.
- swish pan** A pan shot that moves rapidly from right to left or left to right, creating a blurring effect.
- synchronous sound** Sound whose source is identified by the film image.
- take** The recording of an image on film, usually used in writing as a temporal measure, such as a "long take" or a "short take."
- tilt shot** A shot that moves vertically up or down without changing the position of the camera.
- tracking shot** The movement of the image through a scene, photographed by a camera mounted on tracks. A dolly shot creates the same movement with a camera mounted on a mechanical cart, while a hand-held camera is mounted on a cameraperson's shoulder.
- videotape** Magnetic tape used to record films for distribution and playing on VCR machines. The quality of both the film sound and image usually deteriorate on videotape.
- voice-over** The voice of someone not seen in the narrative image who describes or comments on that image.
- wide-screen** An aspect ration that exceeds the traditional 1.33:1 ratio of width to height. The most common widescreen ratios are 1.66:1 and 1.85:1.
- wipe** An editing technique whereby a line crossing (or "wiping") one image replaces it with another image.
- zoom shot** The movement of the image according to focal adjustments of the lens, without the camera's being moved.

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